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Gary -- Schools

Communication: Language Arts

A MANUAL FOR
HIGH SCHOOL
STUDENTS

GARY PUBLIC SCHOOLS
Gary, Indiana
1963

INDIANA COLLECTION

COMMUNICATION: LANGUAGE ARTS

A Manual for High School Students

Revised Edition

Prepared by

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PREFACE

To the Student:

Your purpose in using language — speaking or writing — is to communicate your ideas. In order to communicate your ideas you must, first, have something to say and do some straight thinking about it; second, you must say what you have to say effectively — you must make people understand you. Unless people do understand you, you will not get credit for your ideas in school or out. Your ideas will not count.

Everyone will agree that **what you have to say** is as important as **how you say it.** Everyone will also agree that anything which hinders your reader (or listener) or prejudices him against your ideas is to your disadvantage.

This manual is intended primarily to help you to communicate your ideas in writing. It is important to you that you have this manual available for use whenever you are doing written work. Use your language textbook for information on such things as punctuation, capitalization, or paragraphing. The teachers in all classes in which you do written work expect you to use the manual. Every classroom in which you do written work is a laboratory in which you have the opportunity to exercise and to develop your ability to communicate your ideas or the information you have gathered.

It is to your advantage to write as well as you are capable of doing. If you give more attention to your written communication, it follows that your oral communication will improve. Give both writing and speaking your constant attention.

FOREWORD

To the Teacher:

Standardization facilitates communication. Established procedures such as uniformity of headings for papers, care about correct spelling, attention to margins, knowledge of outline form, and similar matters put the student at ease as he writes and enable the teacher to emphasize content. **The purpose of this manual is to establish standards of good form in written work in all departments of the Gary Public Schools.** We hope that it will supplement language textbooks and supply all teachers with an easy reference to certain basic principles of correct form.

All teachers acknowledge that language is the core of learning. English teachers agree that upon the Department of English rests the responsibility for direct instruction in the language arts. However, upon all departments rests the responsibility for insistence that acceptable and effective language, both written and spoken, be used. Correctness of writing and speaking are, without question, interdependent; and whenever there is a failure to require one, there is failure to receive the other. Every classroom must be a language arts laboratory.

Every teacher must be a teacher of English. A child will not develop an ease and readiness in the effective use of his language if the proper use is required in only one class, one hour a day. If acceptable grammar becomes a way of speaking and writing in the English class but nowhere else, the purpose of studying our language has been defeated. It is definitely the job of every teacher to see that the child communicates properly whether he is on the playfield, in the shoproom, in the mathematics class, or walking through the hallway.

It is reasonable to believe that if a child is required at all times to give attention to his language, he will at the end of his school experience be able to communicate in an orderly and acceptable style. No matter what we are teaching, only when our students can convey their knowledge in an intelligent manner have we succeeded.

The Gary schools are especially indebted to Grace A. Benscoter Hanna for assembling the materials and preparing the original manuscript of this manual. Acknowledgment also is made to English teachers who, through their representative committee of department chairmen, made the current revision.

A. H. Blankenship, Superintendent

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MAKING YOUR WRITTEN WORK ACCEPTABLE

Setting Up Your Paper

Such things as slovenly manuscripts, poorly set-up manuscripts, and poor handwriting not only confuse the reader, but often set up a prejudice in the mind of the reader in relation to the ideas or impressions set down.

It is wise then to give attention to the appearance, form, and arrangement of your composition, and to your handwriting.

The directions provided below should govern your written work in all your classes.

Materials:

1. Use white paper (8½ x 11).
2. Use unlined paper unless the teacher specifies lined paper.
3. Use ink for written work except informal class exercises or first drafts.
4. Use only blue or blue-black ink.
5. Use whole sheets of paper unless the teacher specifies part sheets.
6. Write only on one side of the sheet unless the teacher directs you to do otherwise.
7. Never hand in your written work on torn or soiled paper.

Endorsement:

1. Place in the upper left corner of the first page the following items in the order shown:
   a. Your name
   b. Grade, subject, and hour of your class
   c. The date
2. On all pages except the first, place only your name in the upper left corner.
3. If you have been directed to fold your paper, place your folded paper in front of you in the position of an unopened book. Place your full endorsement on the outside cover about two inches from the top or on the top line if the paper is ruled.

Note: See page 4 for sample pages.

Handwriting:

1. Write legibly. **Legible** handwriting is writing that can be read easily by others. Uniform slant and spacing between letters and words are characteristics of legible handwriting.

2. If you do not write legibly, start immediately to do something about it. Handwriting is a skill. Consult a handwriting manual, chart, or your teacher for help. The acquisition of a skill requires practice, but practice will not lead to improvement unless it is right practice.

3. Expect your teachers to be firm and to return for rewriting any assignments which you have written carelessly. Be as proud of your legible handwriting as you are of your neat appearance.

Margins and indentations:

1. Leave a uniform margin of approximately one inch all around each page. If ruled paper is used, the vertical red line determines the left margin. Maintain an even margin by dividing words at the ends of lines.

   Caution: Be sure to divide words between syllables only. Consult a dictionary if you are not sure about the syllabication.

   Caution: Do not leave a syllable of one or two letters alone at the end of a line.

2. Indent the first line of each new paragraph approximately one inch. Other lines of writing in your paragraph should be up to the margin line but not on it.

3. Leave a margin of about one inch at the top of each page except the first.

Title: See page 13.

Numbering of pages:

1. Number the pages with Arabic numerals. Do not number the first page.

2. Place the numeral in the upper right corner of each page.

3. Use no mark of punctuation with the numeral.

4. Number the pages consecutively throughout the composition.

ewritten compositions:

1. Unless the teacher directs otherwise, be sure that all lines are double-spaced.
2. Sometimes single-spacing is acceptable if double-spacing is used between the paragraphs and wide margins are used.
3. Be responsible for correction of typographical errors.

Other items:

1. Leave your paper flat unless you are directed to do otherwise.
2. Do not fasten the sheets of your composition together with clips or any other device unless your teacher directs you to do so.

Consuelo Garcia 2

and his lunch basket slung over his shoulder, whistling a Spanish love song, for he was happy. This was his life. He wanted nothing more but to tend his sheep and on other days to plow his fields and sow his gardens. What a glorious life it was!

At high-noon, out came his lunch basket still hot and smelling of peppers and onions, and some days of ham or the basket was the 'b containing wine. (M cat's skin makes a ve is, if you can get a

When dusk began t ball of the sun set i boys whistled for th started on their way bound.

Much has changed t planes flew over the homes and bombed th came and killed the p and the sheep. The n and the skies were bl of Death bringing dia their wake, bringing b ing and destroying the

The old fashioned

Consuelo Garcia
English II, 11:20
November 8, 19—

My Ancestors

The home of my ancestors is Spain. Tradition calls it Sunny Spain; but now the world's affairs have changed that little Mediterranean country, and those sunny days of yesterday are only memories to those who have loved it and seen it in its days of peace.

My ancestors were farmers as were the majority of Spain's population. They had their little flocks of sheep and their cattle. They had their crudely fashioned plows for their fields and their spinning wheels for making cloth.

Their life was a hard one. The men and boys, who were up at daybreak, ate a hearty breakfast of milk and bread. Out of the "casa" and into the cool morning air they then summoned their sheep and the old sheep dog, and they were off to the hills for the day.

A beautiful picture it must have made! The clean, white backs of the sheep rising and falling in unison; the bells around their necks clinking and tinkling as they went along; the sheep dog barking and prancing ahead along the familiar path; and my great-grandfather walking behind them with his staff in his hand.

Editing Your Written Work

Editing your written work means reading it to discover errors and to correct them. If you edit your paper carefully, it will not be returned to you with a single error checked which you could have discovered for yourself. Careful editing usually requires more that one reading.

Before you read your paper, glance over it and ask yourself these questions:

1. Have I used the proper materials: acceptable paper and ink?
2. Have I set up my paper correctly as to form: endorsement, spacing, indentation, margins, and numbering of pages?
3. Is my handwriting legible?

As you read your paper the **first** time, ask yourself these questions:

1. Have I organized my ideas effectively?
2. Have I said what I meant to say?
3. Have I followed the principles which govern paragraphing?
4. Are my sentences complete? Are my sentences properly constructed?
5. Have I repeated words unnecessarily? Have I omitted any words?

As you **reread** your paper, be sure to correct (1) misspelled words, (2) faulty capitalization (be sure to check the capitalization in your title), and (3) faulty punctuation.

Revising and Correcting Your Written Work

After reading your paper, your teacher will return it to you with comments and, if necessary, directions for revising and correcting it.

Observe the following directions:

1. Familiarize yourself with the symbols which your teacher will use to indicate errors in your paper. See pages 6-7.
2. Make corrections in pencil if your paper has been written in ink.
3. Make all corrections neatly.
4. Correct a misspelled word by drawing one line through the word and writing the correct spelling immediately above.

   Example: The ~~sophmores~~ sophomores won the contest.

5. Remove a mark of punctuation by drawing a circle around it.

6. If you need to rewrite a sentence and if you are unable to do so on the page, write the new sentence on the back of the sheet. Indicate to the teacher that you have done so by writing the word "over" in the margin at the point where she expects to find the reconstructed sentence.

7. Often your teacher will not indicate the nature of an error, but will use a check mark (✓) to indicate that there is an error. You are expected to find the error and to correct it.

8. If you are asked to rewrite a paper, return the first copy with your revised paper. Place the revised paper on top. Label it "revision" immediately below the date in the endorsement.

Correction Symbols or Proofreading Symbols

1. abb. - Usually, do not abbreviate. Also, use abbreviation or check spelling of abbreviation.

2. agr. - Check agreement of subject and predicate or pronoun and antecedent.

3. amb. - Ambiguous; more than one meaning. Rewrite.

4. cap. - Capitalize. ~~W~~ - use lower case. W - capitalize.

5. C.S. - Comma splice, fault or blunder. Use semicolon or revise.

6. frag. - Part of sentence written as if it were a sentence. Rewrite.

7. gr. - Ungrammatical.

8. ill. - Illegible handwriting.

9. K. or awk. - Awkward. Rewrite smoothly.

10. punct. or P - Find and correct error in punctuation.

11. par. or // - Check parallel structure and revise it.

12. ref. - Reference: the antecedent of a pronoun is misleading or not clear.

13. rep. - Eliminate repetition of word, phrase, or clause.

14. r.o.s. - Run-on sentence. Eliminate it.

15. ss. - Revise sentence structure.

16. sp. - Error in spelling.

17. sub. - Evaluate importance of ideas. Subordinate the less important.

18. syl. - Check division of syllables at the end of lines.

19. ts. - Check sequence of tenses.

20. var. - Vary sentence, clause, or phrase structure.

21. W.W. - Wrong word; diction error.

22. X.or
√ - Find and correct error. (Common knowledge or recently reviewed.)

23. ∧ - Omission of word, phrase, or clause.

24. ⁀ - Join words or letters. # - Use space or separate.

25. ¶ - Begin a new paragraph. No¶ - Do not indent.

26. ◯ - Circle around word or figure. Write out or abbreviate.

A SPELLING LIST

The following list of words was compiled from misspellings in students' papers. At high school level, there is little or no excuse for the misspelling of any word in this list. From time to time, ask a classmate to dictate the words in the list to you to see if you can spell them correctly:

accept
accidentally
accommodate
accompany
accumulate
acquaintance
across
address
advice (noun)
advise (verb)
agreeable
algebra
all right
almost
already
altogether
always
amateur
among
analyze
angel
angle
answer
apparatus
apparent
appear
appreciate
argument
arithmetic
article
athlete
athletic
attacked
because
beginning
believe
believing
benefit
bicycle
bulletin
bureau
business
calendar
ceiling
certain
changeable
changing
character
chief
choose
chose
chosen
coarse (rough)
column
coming
committee
condemn
conscience
conscious
course (a path)
courtesy
cousin
criticism
criticize
defense
definite
describe
desperate
description
destroy
develop
development
different
dining
disappear
disappoint
disease
divide
does
eighth
embarrass
envelope
escape
excellent
except
exercise
exhibit
existence
familiar
February
finally
foreign
foreword
formally (in a formal way)
formerly (in former times)
forth
forty
forward (near or at the front)
fourth
friend
government
grammar

grie[illegible]
guar[illegible]tee
guard
guardian
height
heroes
heroine
hoping
hundred
imaginary
imagine
immediately
initiative
intelligent
interesting
interrupt
its
it's (it is)
judgment
knowledge
laboratory
ladies' (possessive plural)
lady's (possessive singular)
language
lead (noun)
lead (verb, present)
led (verb, past)
library
literature
loose (not tight)
lose
lovable
miscellaneous
mischievous
misspell
necessary
neighbor
niece
nineteen
nineteenth
ninety
ninth
occasionally
occurred
often
opportunity
organization
paragraph
parallel
peculiar
personal
personnel
physical
piece
pleasant
possess
prairie
precede (to go ahead of)
prejudice
principal (head or chief)
principle (rule)
privilege
probably
procedure
proceed (to go forward)
professor
pronounce
pronunciation
punctuation
quantity
quiet (not noisy)
quite
really
receive
receipt
recipe
recognize
recommend
reference
repetition
respectfully (manner of feeling)
respectively (proper to each)
rewritten
rhyme
rhythm
satisfactory
Saturday
science
seize
separate
shoulder
similar
sincerely
skillful
speak
speech
stationary (fixed)
stationery (writing paper)
strength
studying
success
surely
surprising
suspense
than
their
theirs
then
they're (they are)
thorough
those
though
through
to

together
too (also)
tragedy
truly
twelfth
unforgettable
unnecessary
until
villain
weather
Wednesday
whether
who's (who is)
whose
woman's (possessive singular)
women's (possessive plural)
won't
writing
yours

CAPITALIZATION, PUNCTUATION, USE OF WORDS

Refer to the language textbook used in your English class for answers to questions concerning capitalization, punctuation, or word usage.

Other topics which are taught in the English class, such as paragraphing, are also available in your textbook.

ABBREVIATIONS, CONTRACTIONS, SIGNS, AND NUMBERS

In general, abbreviations, contractions, and signs in place of words are not appropriate. Avoid them in your compositions.

1. Use the abbreviation **etc.** only in notations for your own use. Do not use **and** before **etc.**, since **et** means **and.**

   Note: The full Latin expression **et cetera** means **and others.**

2. The abbreviations a.m. or A.M. (**ante meridiem,** Latin for **before noon**) and p.m. or P.M. (**post meridiem,** Latin for **afternoon**) are correct in time-tables and announcements, and on tickets. In your compositions it is better to say, "My train leaves at seven o'clock tonight."

3. B.C. (**before Christ**) and A.D. (**in the year of our Lord,** from Latin) are correct usage to point out time. A.D. correctly precedes the figures of a date.

4. The abbreviations **Mr., Mrs.,** and **Dr.** are permissible in writing when used with a name, but are always pronounced in full. Do not abbreviate titles such as the following: **captain, general, colonel, professor,** and **president.**

5. **Miss** is not an abbreviation and takes no period.

6. Spell in full the names of months, the names of states, and the name **United States.** Spell ages in full.

7. Spell in full the time of day unless used with **A.M.** or **P.M.**
   eight o'clock 8:00 p.m.

8. In writing, such contractions as **can't, they're, it's, doesn't** and **he'll** are inappropriate except in informal or conversational style.

9. The "and sign" (&) known as the ampersand is not correct as a substitute for **and** in written or typed composition.

10. Do not use the symbol &, abbreviations, or initials in writing the name of a firm unless the firm uses it in its official name.

    A. B. Cooper and Company
    Brown & Company
    Hodge & Co.
    F. A. Small and Brothers
    Foster Brothers, Incorporated
    Marvel Bros., Inc.

11. Spell in full all numbers, however long, which begin a senten

12. Write out all numbers that occur singly in your written work if they can be indicated by one or two words: five hundred. Use figures for numbers that require more than two words: 2,450,620.

13. In addresses, spell in full the names of streets, cities, and states. Abbreviations are often read incorrectly.

124 Connecticut Street
Gary, Indiana

325 West Sixth Avenue
Gary, Indiana

WRITING TITLES

As a show window, properly set up, influences us to enter the store, a title, properly set up, influences us to read the composition.

In expository and argumentative writing, a good title tells exactly what the composition is about or what it sets out to do.

Examples: Human Error, A Cause of Accidents on the Highway
How to Read a Newspaper

In imaginative types of writing, a title that hints is frequently more effective than one that merely labels.

Examples: And So to School
To Fly or Not to Fly
What Are We Waiting For?
That's the Man!

For written work in any class, including practice exercises, label each paper with a title descriptive of the work.

Do not spend too much time trying to write a clever title. Write instead — as best you can — a title of interest and importance to the reader. A short title is usually better than a long one. The title is not a part of the composition. The first sentence should not refer to it by a pronoun.

Wrong: The Poetry of Robert Frost
He is the most honored poet of the twentieth century . . .

Do not use punctuation marks in a title except where they are absolutely necessary to make the meaning clear. Capitalize only the first, last, and all other important words.

Write the title on the first line, skipping one line under the title before beginning the composition. Use no quotation marks around the title when it is your original title.

In your written and typed reports on a short story, essay, poem, or other short work use quotation marks. For the title of a novel, drama, magazine, or newspaper use underlining.

Examples: Poe's "The Bells"
The Villain in <u>Julius Caesar</u>

When a research paper is assigned in social studies, science, or some other course, you will be expected to use proper form for notes and bibliography. Knowledge of sources of information is another important aspect of this type of project. These matters, and other helpful techniques, are explained in a chapter in the eleventh grade textbook. An excellent reference which is available in the school library is:

Dangle, Lorraine F. and Alice M. Haussman. "Preparing the Research Paper." New York: College Entrance Publications, 1957.

Purposes

An outline is a systematic arrangement of material (ideas) on a subject. It is an excellent aid in developing the habit of straight thinking.

If you outline the material you wish to present in a talk or paper, you will have organized your ideas and you will find it much easier to make the speech or to write the composition.

If you outline the material you are studying, you will discover the main ideas and the ideas related to each of them. Outlining will help you to understand and to remember the material of your assignment.

If outlining — seeing the structure of what you read — becomes habitual with you as a method of reading, you will have acquired an effective method of study, especially for expository works.

Mechanics of Outlining

Use the following conventional outline form. It has developed from long experience and is generally accepted:

I.

II.

A.

1.

2.

a.

b.

(1)

(2)

(a)

(b)

B.

Some students think that they have outlined a work if they have merely used the mechanical outline form presented above. This mechanical form in itself does not make an outline. The organization of ideas is the main concern.

Basic Types of Outlines

There are two basic types of outlines. One is called the topic outline because it designates the topics which comprise the work and presents them in their proper order and proper relationship. The other is called the sentence outline because it presents in sentences the significant ideas which comprise the work and indicates their proper order and relationship.

Topic Outline

In the topic outline, which is used mainly for jogging the memory, each division is a word, a phrase, or some other sentence fragment which recalls or suggests an idea.

Model Topic Outline

Hazards in the Home

I. Personal injuries
  A. Falls
    1. On stairways
    2. On slippery floors
    3. On rugs
    4. In bathtubs
    5. From ladders
    6. From windows

    } See how the places where falls occur are sub-topics of the topic, "Falls."

  B. Burns and scalds
    1. From fires
    2. From the explosion of combustible liquids
    3. From electricity
      a. Faulty wiring
      b. Appliances
    4. From stoves
    5. From overheated pipes
    6. From hot foods and liquids
    7. From candles

II. Property losses by fires
  A. Caused by heating equipment
    1. Furnaces and stoves
    2. Fireplaces
    3. Pipes
    4. Chimneys and flues

B. Caused by rubbish
   1. Waste paper
   2. Ashes
   3. Oily rags
   4. Shavings and scraps
C. Caused by electricity
   1. Overloading
   2. Short circuits
   3. Faulty wiring
   4. Faulty insulation

III. Etc.

Sentence Outline

In the sentence outline, which is used when a person is gathering ideas from what he has read or is organizing a talk or a composition, each main and each supporting idea is a sentence.

Model Sentence Outlines

Procedure for Preparing and Giving a Floor Talk

I. When choosing a subject, consider it from three points of view.
   A. Consider the subject from your own point of view.
      1. How much do you know about it?
      2. How much are you interested in it?
   B. Consider the subject also from the point of view of your audience.
      1. How much will they be interested in it?
      2. How valuable will it be to them?
   C. Consider what aspect of your subject you can handle adequately in the time allowed.

II. Gather your material.
   A. Make use of your immediate sources of information.
      1. Use your own experience and knowledge.
      2. Get what information you can from your parents and friends.
   B. Make use of other less immediate sources of information.
      1. You may find brief treatments in magazines and other periodicals.
      2. You may find more detailed treatment in books.

3. Talks by important men often give you interesting and up-to-date information.
4. Radio programs are valuable as a source of information.
5. Motion pictures are also a valuable source of knowledge.

III. Organize your material by making an outline.
   A. Select the main points, which should, when developed and presented, achieve your purpose.
   B. Arrange your main points in the most effective order.
   C. Under the main divisions of your outline, group the material you have gathered.

IV. Develop your talk.
   A. Weigh the relative importance of each point with reference to your purpose.
   B. Consider also the probable interest of your audience in each point.
   C. Expand the more significant points by means of specific examples, details, comparisons or contrasts, and definitions.

V. Present your talk.
   A. Do not memorize the talk.
   B. Note the main points or the key words of your outline on small cards if this will help you.
   C. Observe the basic principles of effective speaking.
      1. Be sure you know the correct pronunciation of all words.
      2. Pitch your voice so as to reach every member of your audience.
      3. Talk deliberately and distinctly.
      4. Speak forcefully and with an expression which will bring out your ideas.

When the purpose of your talk is to support an argument or promote a point of view, your subject as well as the divisions of the outline should be stated in sentence form.

Room 126 Is Unsuitable for Our Club Room

I. It is too small.

II. It is poorly furnished.

III. It is noisy.

IV. It is badly ventilated.

V. It is poorly lighted.

Additional Help in Outlining

When you make an outline, **do** these things:

1. State your subject as the title. Do not repeat the subject as **Roman** numeral one in your outline.

Wrong: Hazards in the Home

I. There are many hazards in the home.

Right: Hazards in the Home

I. Many accidents are the result of falls.

2. Place all sentences or topics of the same value on the same margin. **Indent** all sub-topics or sub-sentences about one-half inch. In typing, place sub-topics under the third letter of the main topic.

Example:

I. .....
- A. .....
- B. .....
  - 1. .....
  - 2. .....
- C. .....

II. .....
- A. .....
  - 1. .....
    - a. .....
    - b. .....
  - 2. .....
- B. .....

3. Capitalize the first word of every division in an outline.

4. Place a period after each numeral or letter which indicates a **division** in the organization of the material.

5. Master the basic principles of outlining, using it as a tool in **much of** your planning and studying. After achieving mastery, when outline **form** is restrictive and defeats your purposes, adapt it to your need.

When you make an outline, **do not do** these things:

1. Do not use single subdivisions. Subdividing implies two or more subtopics. If you have one and only one subdivision in mind, the item should be made part of the main statement.

Wrong:
I. Edison's education
A. As a boy
II. Edison's technical training

Right:
I. Edison's education as a boy
II. Edison's technical training

Exceptions: Occasionally a single example, a definition, a note, or a date may be numbered as a sub-point, but only when it is clearly labeled.

I. The teacher was very fair.
Example: She treated Jim fairly when he was accused of cheating.

or, I. A motion is not passed until it receives a majority vote.
Definition: A majority is more than half of any total.

or, I. The chairman must relinquish the chair when he wishes to discuss a motion before the assembly.
Note: This procedure is required because the chairman of any group is always expected to be impartial on matters under discussion.

2. Do not arrange unequal items as if they were equal.

Wrong:
I. Personal injuries
A. Due to falls
B. On stairways
C. On slippery floors
D. Due to burns and scalds

Right:
I. Personal injuries
A. Falls
1. On stairways
2. On slippery floors
B. Burns and scalds

3. [redacted]ot repeat the same point in a different form.

Wrong:
I. Cleveland was a great president.
- A. He handled Congress cleverly.
- B. He influenced Congress to pass many good bills.
- C. He handled foreign affairs brilliantly.

Right:
I. Cleveland was a great president.
- A. By his clever handling of Congress he succeeded in getting many good bills passed.
- B. He handled foreign affairs brilliantly.

4. Do not include under any topic material which does not belong there.

Wrong:
I. Personal injuries in the home
- A. Falls
- B. Burns
- C. Auto accidents

Right:
I. Personal injuries in the home
- A. Falls
- B. Burns

5. Do not organize your material without a definite scheme.

Chicago's Waterfront

Wrong:
I. Its beauty (a general aspect)
II. Buckingham Fountain (a specific detail)
III. The I. C. R. R. spoils the waterfront. (a judgment)

Right:
I. The striking buildings
II. Buckingham Fountain
III. The lights at night

} All are specific details.